

Office Memorandum • UNITED STATES GOVERNMENT

TO : DIRECTOR, FBI

DATE: 3/4/55

FROM : SAC, LOS ANGELES (100-15732)

SUBJECT: COMFIC
INTERNAL SECURITY - CALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 5-26-95 BY [redacted]

Mr. Tolson	_____
Mr. Boardman	_____
Mr. Nichols	_____
Mr. Belmont	_____
Mr. Harbo	_____
Mr. Mohr	_____
Mr. Parsons	_____
Mr. Rosen	_____
Mr. Tamm	_____
Mr. Sizoo	_____
Mr. Winterrowd	_____
Tele. Room	_____
Mr. Holloman	_____
Miss Gandy	_____

On 2/18/55, Y. FRANK FREEMAN, Vice-President in Charge of Production at Paramount Pictures, Inc., 5451 Marathon Avenue, Hollywood, California, made available to SA JOHN M. CASHEL correspondence which had passed between Mrs. DOROTHY JONES, an employee of the Fund for the Republic and LUIGI LURASCHI, Head of the Foreign and Censorship Department at Paramount Pictures, Inc. This correspondence related to a review of several Paramount productions which DOROTHY JONES has been making at the Academy of Motion Picture Arts and Sciences Library, 9038 Malrose Avenue, Los Angeles which is being undertaken by the Fund for the Republic to ostensibly determine the extent to which propaganda may have been injected into motion pictures by Hollywood producers and writers in the past. Photostatic copies of this correspondence is included herewith for the Bureau's information.

Mr. FREEMAN explained that the Fund for the Republic is an organization headed by ROBERT E. HUTCHINS, former President of the University of Chicago and an executive of the Ford Foundation. The Fund for the Republic was established with a 15 million dollar grant from the Ford Foundation through the influence of PAUL G. HOFFMAN, former executive of the Foundation who is presently an executive of the Studebaker-Packard Motor Car Company.

Mr. FREEMAN advised that Mrs. Jones had informed Mr. LURASCHI that she had reviewed the scripts of 2 Paramount films, namely "The General Died at Dawn" and "The Daughter of the Dragon" for orienting the productions in the international markets. Upon receiving JONES's comments, LURASCHI brought this matter to FREEMAN's attention because he felt that political implications and overtones were involved in the notes which she had prepared, particularly on the review of the "General Died at Dawn" film.

Mr. FREEMAN advised that he thereafter directed that a letter be forwarded to DOROTHY JONES pointing out to her the objections which the Paramount Pictures, Inc. entertained to her conclusions and implications and further advising her that no films produced by Paramount Pictures in the past will be made available to her for her review in connection with this project. The letter to Miss JONES further advised her that the Production Code Administration Office of the motion picture industry had been instructed not to make available to her any files on Paramount pictures.

62 MAR 1955
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(6) ENCL.

RECORDED - 83

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100-15732-1082
17 MAR 8 1955CC: 1-1A 80-282 (FREEMAN)
(5) 1-1A 100-14457 (FORD FOUNDATION)

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INTERNAL SECURITY SECT.
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U.S. DEPT. OF JUSTICE

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note { Mr. FREEMAN advised that he feels that the program of analyzing the content of films produced by Hollywood in the past to establish propaganda in them which has been undertaken by the Fund for the Republic has a pre-determined objective, namely to discredit the Hollywood motion picture industry and to undertake a program of ridiculing Government Congressional Committees and other Governmental agencies who have engaged in investigation of Communism in the film industry. In FREEMAN's opinion the Fund for the Republic program will be damaging in that it will endeavor to show Government investigating agencies particularly Congressional Committees in an unfavorable light; will show that the content of motion pictures produced in Hollywood during the period when known Communists were employed was in noway influenced by Communists and will show that people have been unjustly "black listed" or "gray listed" by the Hollywood producers in recent years because of their political beliefs and affiliations with subversive groups. While it is indicated that the project desires to inquire into the possible "black listing" of anti-Communists by film producers as well as Communists, it is FREEMAN's opinion that this phase of the survey will receive little attention.

note { Mr. FREEMAN declared that he is opposed to the project being undertaken by the Fund for the Republic because he believes that it is an unfair effort to present Hollywood and the motion picture industry in an extremely unfavorable light, particularly with regard to the efforts that have been undertaken by that industry in the past years to eliminate CP members and sympathizers from employment. He stated that he is opposed to the entire program and plans to oppose the efforts which may be made by the Fund for the Republic to obtain material from other motion picture producers in Hollywood for review.

He indicated that he will express his objection to this program to the Producers Association and to the Motion Picture Industry Council with which he is also affiliated.

Mr. LUIGI LURASCHI, Head of the Foreign and Censorship Department, Paramount Pictures, Inc., 5451 Marathon Avenue, Los Angeles, advised that he has been acquainted with DOROTHY JONES since she served as secretary to NELSON ROINTER, Executive in Charge of the Los Angeles office of the Office of War Information during World War II. He stated that he knows very little concerning her background although believes that she has, since the war, undertaken to write material for motion picture producers. She is a woman in excess of 40 years of age and seems to have some ability as a writer. LURASCHI mentioned that JONES uses the name of Mrs. DOROTHY JONES, however, the identity of her husband is not positively known to him.

Note [LURASCHI explained that he has personally discussed the Fund for the Republic project with DOROTHY JONES and has the impression that her objective is to prove a pre-conceived point with regard to the methods employed by the motion picture producers to inject propaganda favorable to the British Government into pictures produced prior to World War II. He expressed the opinion that Mrs. JONES would under the circumstances not be able to undertake an impartial survey of analysis of these films and although he knows nothing specific concerning her sympathies, suspects from her expressions that she may entertain some extremely liberal ideas.

The activities of the Fund for the Republic group in connections with the project being undertaken by them in Hollywood will be followed through confidential sources of this office within the motion picture industry and the Bureau will be advised of any subsequent significant developments.

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 5-26-91 BY [REDACTED]

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ENCLOSURE TO BUREAU FROM LOS ANGELES

RE: COMPIC
INTERNAL SECURITY - C

LA 100-15732

CORRESPONDENCE FROM
DOROTHY JONES TO
LUIGI LURASCHI (6)

RECEIVED
MAR 14 1955

100-138754-1082
ENCLOSURE

bcc: Mr. Y. Frank Freeman ✓
Mr. Charles Brackett - Academy
Mr. Geoffrey Shurlock - MPA
Mr. Duke Wales - MPA

February 16, 1935

Mrs. Dorothy Jones
c/o Academy of Motion Picture Arts & Sciences
9038 Melrose Avenue
Los Angeles 46, California

Dear Dorothy:

I have received your letter of recent date, together with the notes you have prepared for your study on **THE GENERAL DIED AT DAWN**.

In reading them I am very much disturbed to notice the trend you have developed in your material, which indicates to me political implications and overtones. Furthermore, your conclusions seriously disturb me, since by your own admission you base them on half facts when you omit the paragraph relative to the author's political beliefs and possible intentions at the time of writing the play. What purpose are you trying to accomplish - a completely impartial review, or one that is conceived to damage the position of our government in Chinese matters?

I am all the more disturbed by this in view of a phone conversation you must well remember, when we discussed the political conclusions you had arrived at after seeing **LIVES OF A HENRI LANCER**. I disagreed with your viewpoint and pointed out that it was a false assumption on your part with no basis in truth or fact. I furthermore told you at the time that Paramount could not cooperate with you in helping make these analyses if your intention was to give them a political bent.

Frankly I fail to see what constructive or useful purpose can be served by examining pictures made so long ago and attempting to read into them political implications that can be of no value to anyone but to people inimical to the industry and to certain political positions that may have been taken by the government.

I have naturally discussed this matter with Mr. Y. Frank Freeman and have shown him your correspondence. He is emphatic in confirming the sentiments expressed above. Under the circumstances I have also advised Mr. Geoffrey Shurlock not to make available to you any of the Paramount files of the Production Code Administration in regard to this work you have undertaken.

Sincerely,

Elliam

Luigi Luraschi

100-738754-1082

ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

February 10, 1955

Dear Luigi:

As I explained to you on the phone last week, I am sending along a draft copy of some of the material I plan to include in my report on the Fu Manchu picture (DAUGHTER OF THE DRAGON) and on THE GENERAL DIED AT DAWN.

With respect to that latter film, I see no point at this time in mentioning the possibility that the Communists, through Clifford Odets, may have attempted (and partially succeeded) in using this film as a vehicle for propaganda against Chiang-kai-Shek and his "betrayal" of the Communists in Shanghai in 1927. I have been told on good authority that Odets was a member of the Communist Party during the middle thirties, but I see no reason for cluttering up our story on China with this kind of thing, particularly as it cannot be documented.

However, at the same time I think it is important from the standpoint of explaining the violent reaction of the Chinese to this film - to make the point that it was undoubtedly interpreted by the Chinese government as a screen allusion to the Shanghai phase of Chiang's career.

Any additions or corrections you may have on the enclosed material would be greatly appreciated, and I would be grateful if you could return the material to me with your comments at your earliest convenience. Should you wish to talk to me about this I can be reached at the Academy.

I want to say again that I certainly appreciate your wonderful cooperation, and I hope that the report when completed will be of value to you and to the entire industry. I believe that the recounting of the experiences of individual studios on specific pictures is one thing which will make it so.

With best regards,

Sincerely,

Dorothy

P.S. I apologize for the condition of the enclosed copy, which three different people helped to type. Such is the fate of one who tries to move a household into town (as I have done in the past week) in the midst of getting out a report. From now on please address me care of the Academy (9038 Melrose Avenue, Hollywood 46, Calif).

Mr/ Luigi Luraschi
International Department
Paramount Pictures Inc.
5451 Marathon
Hollywood, California

RECEIVED

FEB 15 1955

PARAMOUNT PICTURES CORP.

THE GENERAL DIED AT DAWN (Paramount Pictures) 1930: Orienting the Production for International Markets.

THE GENERAL DIED AT DAWN is based on the novel of the same title. In bringing this story to the screen the studio secured the services of Clifford Odets, whose plays on Broadway (Waiting for Lefty and others) had won him high praise from the critics.

From the outset THE GENERAL DIED AT DAWN presented many problems for Paramount from the standpoint of international distribution. After a routine check of the first draft script of the film, Joseph I. Breen wrote to the studio "We recommend and urge strongly that ~~before~~ putting this picture into production you secure the services of a competent authority to advise you with regard to the possible reaction of the Chinese government to this particular story. It is dangerous, in our judgment, to suggest that Wang is a general of the Chinese Army. We think too that the Chinese will seriously resent the implications that foreign interests are at work to cheat and grind down the Chinese workman. Because of these and other details we do hope that you will get competent advice from the Chinese angle before you begin to shoot."

of The
Motion Picture
Producers Assn.

In following this advice Paramount Studios secured the services of General Tu, officially accredited representative of the Nanking government to M-G-M, in the making of THE GOOD EARTH. Count Andrey Tolstoy also worked as a technical advisor on the film. In addition Paramount consulted its representative in Shanghai who advised the studio that at that time almost any type of Hollywood picture on China was likely to be questioned by the Nanking government.

When completed, THE GENERAL DIED AT DAWN did indeed arouse the enmity of the Chinese government. Through the Chinese Ambassador in Washington the Nanking government requested that Paramount Pictures, Inc., withdraw THE GENERAL DIED AT DAWN from the world market or it would close all the offices of the Paramount Pictures, Inc. throughout China and ~~not allow~~ ~~refuse to distribute~~ any Paramount films in their country. This was actually done, and it was only through the intervention of the ^{U.S.} Department of State and with the definite agreement on the part of Paramount that it would withdraw THE GENERAL DIED AT DAWN from the world market and refrain from making films of this kind in the future that Paramount pictures once again began to be distributed in China. So strong was the reaction of the Chinese government against this film that apparently it signaled Chinese Embassies all over the world to protest against any showing which might be made of the film. Thus Paramount had difficulties getting THE GENERAL DIED AT DAWN by the censors of a number of countries including Poland, Romania, Austria, etc.

to be
distributed

The Paramount office in Manilla attempted to mitigate some of the unfavorable reactions to the film on the part of the Chinese in advance. Before releasing the film there, they made cuts in the film eliminating references to dates and made a forward to the film to the effect that the conditions portrayed in the film do not exist at the present time and that the government of China had freed the nation from oppression, and also that the story and characters were fictitious. Prior to the opening of the film the office also gave prominent publicity to the fact that the story took place before Chiang Kai Shek's establishment of the Nanking government. In addition, a committee appointed by the Chinese consul and headed by the president of the Chinese Chamber of Commerce previewed the picture and issued a statement to the Chinese press saying that the picture was presented was not offensive to the Chinese and they approved the showing of the film in the Capital Theatre, which is partly Chinese-owned. On the basis of the experience in Manilla, the Paramount office there was of the opinion that the Nanking government would compromise agreeably if similar cuts were made in the film and a forward were used on prints distributed throughout the world.

This, however, did not prove to be the case. Paramount Studios added a tribute to Chiang Kai Shek in a new forward to the film and cut many scenes throughout the film in an effort to make the film acceptable to Chiang Kai Shek. For example, shots of the Chinese towns which had been laid waste by General Yang with bodies lying in the desolate streets and buzzards flying on high; many feet of film showing Chinese refugees streaming from this town which the General and his men had looted; and numerous scenes which suggested American interference in the affairs of China during the warlord incident pictured in Shanghai were all cut from the picture.

But these cuts failed to satisfy the Chiang Kai Shek government, which still insisted that the film be withdrawn from the world market as a condition for allowing Paramount films to circulate in China. Even when this film was released in Canada in 1942 (in order to enable Paramount Pictures to retrieve some of the money lost on its foreign distribution in earlier years), the Chinese Consulate of Canada immediately reported the fact and a protest was lodged with the studio which was again requested to withdraw the film from foreign circulation.

The degree of reaction on the part of Chiang Kai Shek's government to this film was more extreme than that of any other film about China made in Hollywood. The Chinese

Embassy in Washington explained that the portrayal given to the Chinese in this motion picture was without any understanding of the true events of China's history. The Chinese representative explained that it were as if the Chinese should undertake to portray the American Revolution without any knowledge or understanding of the basic issues which were involved.

The portrayal given to the Chinese in the film, THE GENERAL DIED AT DAWN, is certainly one which would not be acceptable in Hollywood today. But it cannot be said that it was strikingly different from several other warlord pictures made in Hollywood at about the same time, and it is therefore significant that none of the other warlord films aroused the same degree of concern and protest on the part of the Chinese government. The extreme reaction of the Chinese government to THE GENERAL DIED AT DAWN can only be explained by the fact that the film's portrayal of the Chinese warlord, General Yang, was undoubtedly taken by Chiang kai Shek as a portrait of himself and the background of the screen story as a reference to the Shanghai massacres of 1927. It is well known that this bloody chapter of Chiang's career is one which he is reluctant for biographers to explore and one which is but lightly touched upon in his official biographies. It is only in this light that the ~~extreme concern~~ of the Chinese government with respect to THE GENERAL DIED AT DAWN can be fully understood and appreciated.

← unusually vigorous and adamant protest

What right have we do
draw this conclusion

DAUGHTER OF THE DRAGON

The international files on DAUGHTER OF THE DRAGON were not available. However, DAUGHTER OF THE DRAGON was the last film of the Fu Manchu series made at Paramount. The International Department reports that the Chinese government ~~through~~ through the American Embassy in Washington took extreme exception to the entire Fu Manchu series. In fact, the sentiment of the Chinese government on the subject was at one time so ~~xxxxxx~~ extreme that the decision was made to exclude Paramount films from distribution in China unless the studio would agree to discontinue this series. The Chinese were particularly concerned with world-wide distribution of this series which pictured the Chinese in an ominous light - in some films as attempting to gain control of the world.

In the film DAUGHTER OF THE DRAGON there was an effort made on the part of the studio to minimize the unfavorable Chinese portrayal made in the earlier films. Not only was Fu Manchu finally and irrevocably done away with out this film included as an important character of the story a Chinese inspector, Ah Kee (played by the Japanese star Sessue Hayakawa). Ah Kee works with Scotland Yard and is not only active throughout the picture in solving the crime, but in the end gives his life in order to see that the evil plans of Fu Manchu are defeated. In point of fact, it is the Chinese inspector, Ah Kee, rather than Scotland Yard who is mainly responsible for the solution of one crime and for the prevention of the final murder which would have consummated the revengeful wishes of the dead Fu Manchu.

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